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
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0

The Treble or G Clef, thus,  is used for the VIOLIN, FLUTE, and CLARIONETT, &c.

CHARACTERS OF THE NOTES AND THE PROPORTION THEY BEAR TO EACH OTHER.

Whole Sound.

Halves.

Quarters.

Eighths.

Sixteenths.

Thirty-seconds.

1 Semibreve
is equal to

2 Minims.













4 Crotchets

8 Quavers.











16 Semiquavers.

32 Demisemiquavers.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

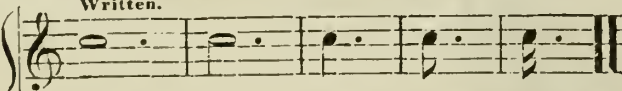
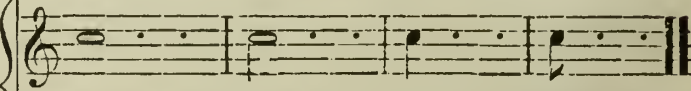
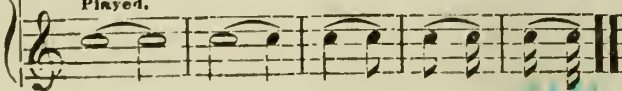
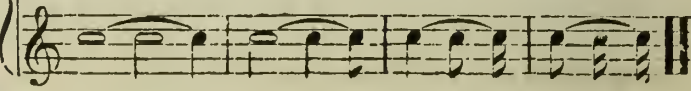
Notes.						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Rests.						


EXAMPLE OF RESTS.

A Bar Rest.	2 Bars.	3 Bars.	4 Bars.	5 Bars.	6 Bars.	7 Bars.	8 Bars.	9 Bars.	10 Bars.
									

A *Dot* after a Note, or Rest, makes the Note or Rest half as long again.
Written.

EXAMPLE.

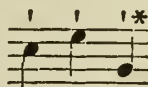
Written.		
Played.		

A Tie or Slur  placed over two Notes of the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

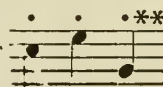
This style of playing is termed in Italian, Legato, written thus :



The opposite style of playing, termed Staccato, denotes distinctness and shortness of sound, written thus :



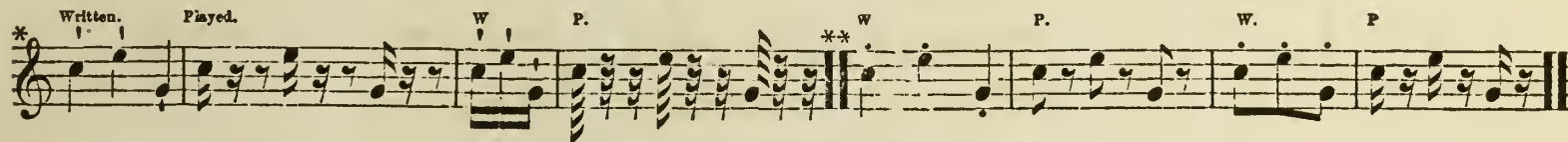
or written thus,




means less staccato, and thus,



means still less Staccato.

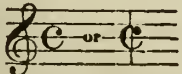


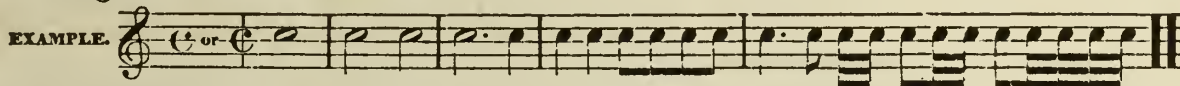
TIME AND ITS DIVISIONS.


The BAR, made thus,  divides a musical Composition into EQUAL Portions of Time.

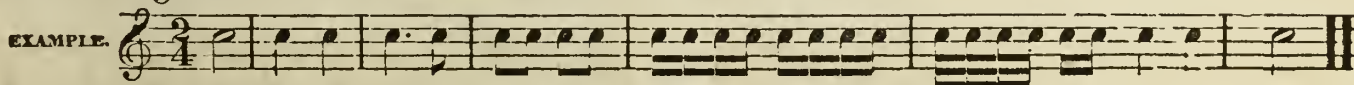
Time is divided into two sorts, COMMON and TRIPLE, each of which is either Simple or Compound ; and the Character, or Sign, which denotes it, is placed at the beginning of every Composition, after the Clef.

SIMPLE COMMON TIME.

When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.



When marked thus,  the Bar contains two Crotchets or their Equivalent.



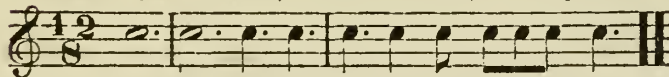
Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

MUSICAL INSTRUCTIONS.

COMPOUND COMMON TIME EXPLAINED.

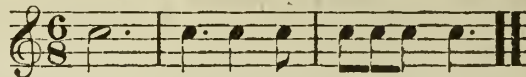
FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



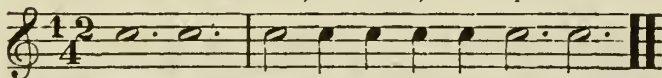
SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



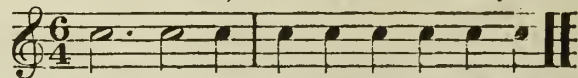
THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



FOURTH SORT.

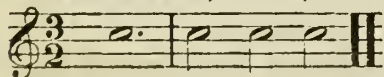
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



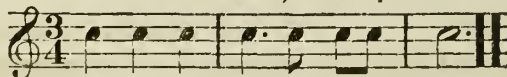
The two last sorts are very seldom used in modern music.

SIMPLE TRIPLE TIME EXPLAINED.

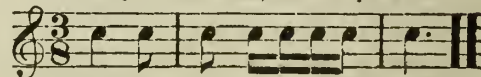
Three Minims in a Bar, or their equivalent.



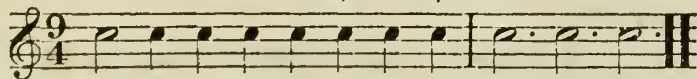
Three Crotchets in a Bar, or their equivalent.



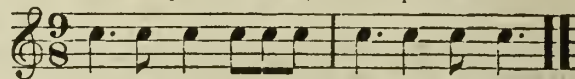
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.



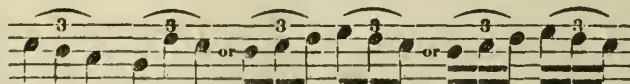
Compound triple Time is seldom used in modern music.

The Figures, which mark the time, have a reference to the Semibreve ; the lower number, showing into how many parts the Semibreve is divided ; and the upper number, how many of such parts are taken to fill up a Bar.

For example, $\frac{3}{4}$ denotes that the Semibreve is divided into four parts, namely, four Crotchets ; and that two of them are taken for each Bar.

Likewise $\frac{3}{8}$ indicates that the Semibreve is divided into eight parts, namely, eight Quavers ; and that three of them are adopted to complete a Bar

The Figure of 3, placed over three Crotchets, Quavers or Semiquavers, thus,



called TRIPLETS, denotes that the three Crotchets must be performed within the time of two common Crotchets ; the three Quavers within the time of two common Quavers ; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six notes must be performed within the time of four of the same kind.

ACCIDENTS.

Each Sound may be altered by adding any of the following Signs :

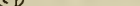
A SHARP # placed before a note, raises it a Semitone or Halftone.


A FLAT \flat placed before a Note, lowers it a Semitone or Halfnote; and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A Double or Chromatic SHARP \times raises the Note two Semitones.

A Double FLAT ♭♭ lowers the Note two Semitones.

A NATURAL ♮ takes away the effect of a Sharp, or Flat, whether single or double : and a ♯♯ or ♭♭ reinstates the single Sharp or Flat.

When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece ; except where the Sharp is contradicted by the Natural.

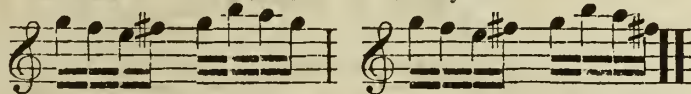
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece ; except where contradicted by the Natural.

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat or Natural is prefixed to a Note, in the course of a piece, it affects all the following Notes of the same name contained in the same Bar; it is then called an Accidental Sharp, Flat, or Natural.

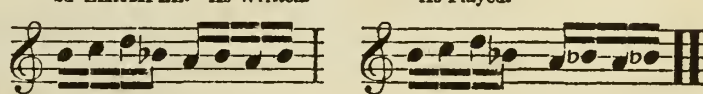
1st EXAMPLE. As Written.

As Played.



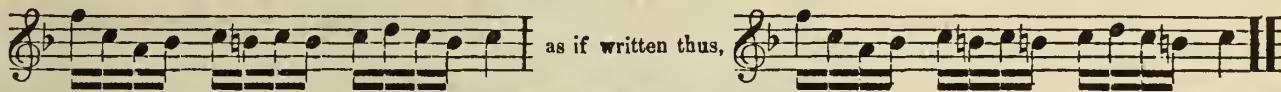
2d EXAMPLE. As Written.

As Played.



3d EXAMPLE.

as if written thus,

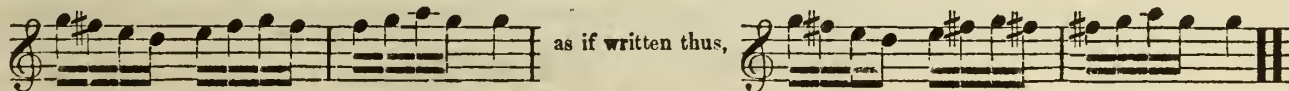


Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next.

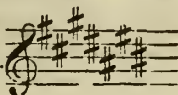
EXAMPLE.

as if written thus.

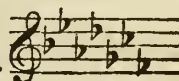


And the same with Flats and Naturals.

The order of SHARPS at the Clef,
descending by a 4th and ascending by a 5th.



The order of FLATS at the Clef,
ascending by a 4th and descending by a 5th.



TRANSPPOSITIONS OF THE KEYS OR SCALE.

When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position ; but either of the other letters may be taken as one, in which case the scale is said to be **TRANPOSED**.

As one is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the **KEY**. Thus, if the scale be in its natural position, it is said to be in the key of C ; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C ; by the key of G, is meant that G is one of the scale, &c.

In transposing the scale, the order of the intervals (tones and semitones) must be preserved. Thus the Interval must always be a *tone* from one to two, and from two to three, a *semitone* from three to four, a *tone* from four to five, from five to six, and from six to seven, and a *semitone* from seven to eight.

The interval from one letter to another is always the same, and cannot be changed : thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, and from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

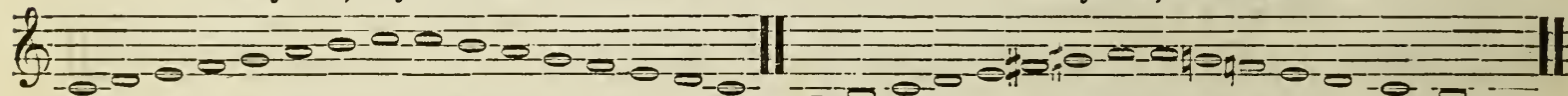
First transposition by sharps ; from C to G, a fifth higher, or a fourth lower.

EXAMPLE. 

EXAMPLE OF THE SCALE IN ALL THE KEYS, MAJOR AND MINOR MODE.

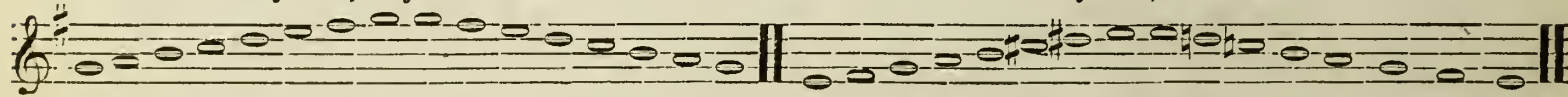
Key of C, Major Mode.

Key of A, Minor Mode.



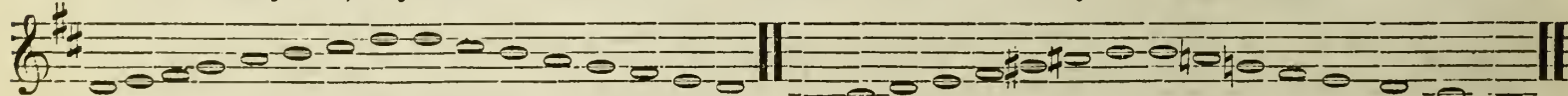
Key of G, Major Mode.

Key of E, Minor Mode.



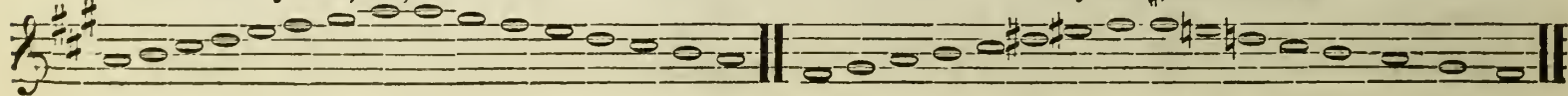
Key of D, Major Mode.

Key of B, Minor Mode.



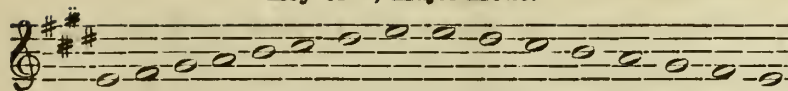
Key of A, Major Mode.

Key of F#, Minor Mode.

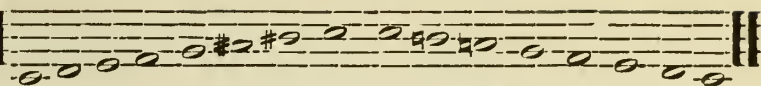


MUSICAL INSTRUCTIONS.

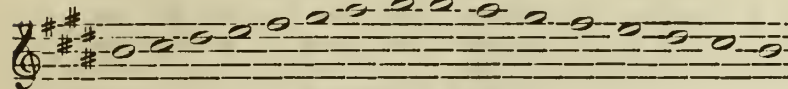
Key of E, Major Mode.



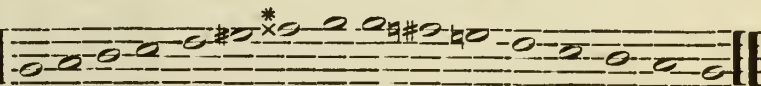
Key of C#, Minor Mode.†



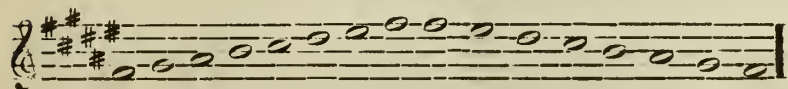
Key of B, Major Mode.



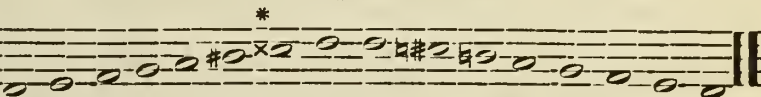
Key of G#, Minor Mode.†



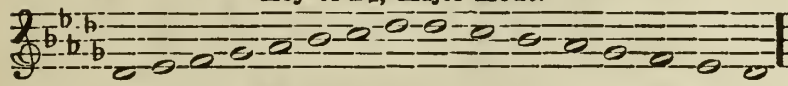
Key of F#, Major Mode.



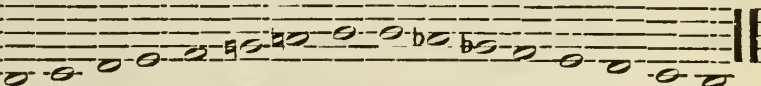
Key of D#, Minor Mode.†



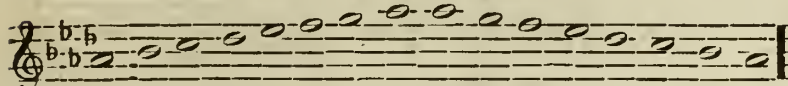
Key of D♭, Major Mode.



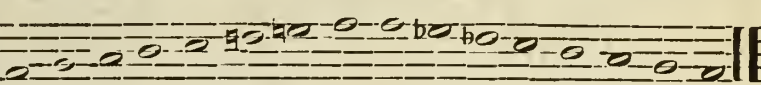
Key of B♭, Minor Mode.†



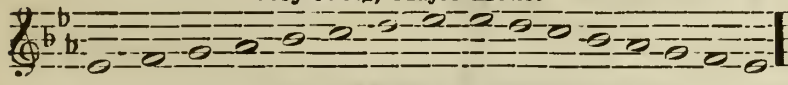
Key of A♭, Major Mode.†



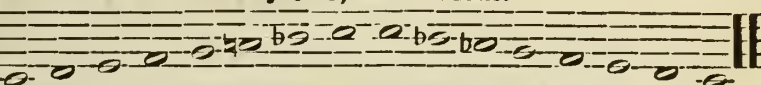
Key of F, Minor Mode.



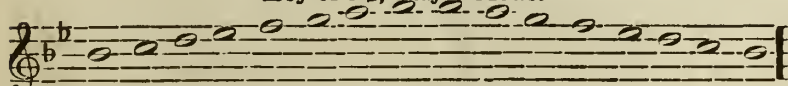
Key of E♭, Major Mode.



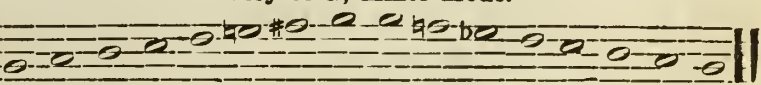
Key of C, Minor Mode.



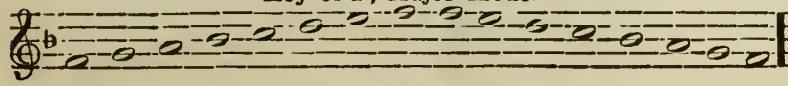
Key of B♭, Major Mode.



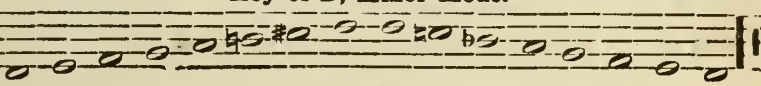
Key of G, Minor Mode.



Key of F, Major Mode.



Key of D, Minor Mode.




† These Keys are but seldom used.

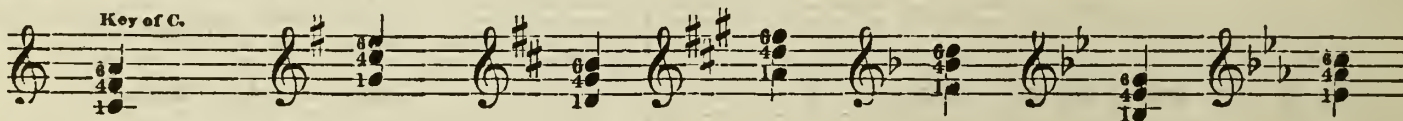
• Double Sharp

CHORDS AND DISCORDS.

When two or more notes of the Scale are played together, it will produce what is termed a Chord. Those Chords which please and gratify the ear, are called Consonant Chords, or Concords; and those which are not pleasing, Dissonant Chords, or Discords. Those Concords which are the most pleasing, are called Perfect Chords; they are one as a ground, or fundamental tone, and three, five, and eight in connection.

EXAMPLE. 

Those concords which are less pleasing, are called Imperfect Chords. They are six and four in connection with one.

EXAMPLE. 

The discords are two, four, or seven, with one.

EXAMPLE. 

QUALITIES OF THE DIFFERENT KEYS.

C Major or the natural key, warlike, and well adapted to martial Music.

G# " " " Gay and sprightly, and will admit of a greater range of subjects than any other Key

D## " " " Grand, Solemn, Melancholy.

A### " " " Plaintive, but Lively.

E#### or Bbbb Same as A Major.

Fb " " " Sober, thoughtful.

Bbb " " " Same as Fb, But more plaintive

MUSICAL INSTRUCTIONS.
LESSONS OF INTERVALS.

9

THIRDS.

FOURTHS.

FIFTHS.

SIXTHS.

Do.

OCTAVES.

DOUBLE OCTAVES.

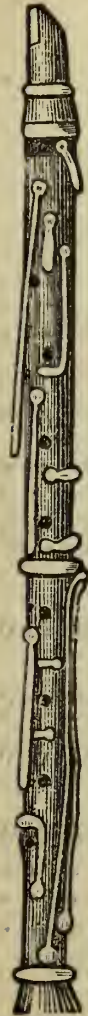
The image displays seven staves of musical notation, each representing a different interval. The first staff, labeled 'THIRDS.', shows a sequence of eighth notes ascending and then descending in thirds. The second staff, 'FOURTHS.', shows a similar sequence in fourths. The third staff, 'FIFTHS.', shows a sequence in fifths. The fourth staff, 'SIXTHS.', shows a sequence in sixths. The fifth staff, 'Do.', shows a sequence of eighth notes ascending and then descending in octaves, starting from a middle 'Do'. The sixth staff, 'OCTAVES.', shows a sequence of eighth notes ascending and then descending in octaves, starting from a lower 'Do'. The seventh staff, 'DOUBLE OCTAVES.', shows a sequence of eighth notes ascending and then descending in double octaves, starting from a very low 'Do'. All staves are in treble clef with a common time signature 'C'.

In holding the Clarionett, care should be taken not to hold it too tight. The thumb of the right hand should be placed between the first and second fingers; and that of the left hand should be placed below the key marked 13. The first finger of the left hand should cover the hole nearly over the key marked 13; the second finger should cover the second hole, and also be prepared to use the key marked 10; the third finger should cover the next hole, and be prepared to use the key marked 8; and the fourth finger should cover the key marked 7, and be prepared to act upon the two long keys marked 1 and 2. The first finger of the right hand should be placed over the fourth hole, and be ready to act upon the two long side keys marked 9 and 12; the second finger should be placed over the fifth hole, and be ready to act upon the key marked 5; the third finger should be placed over the sixth hole, and be ready to act upon the key marked 4; and the fourth finger should be placed over the hole on the bell joint, and be prepared to act upon the keys marked 3 and 6. The thumb of the right hand being the chief support of the instrument, ought to be moved as little as possible.

The fingers should be a little curved, in order that the first joint of each may fall perpendicularly,—producing the effect of a hammer. The observance of this will not only increase the vibration of the instrument, but will promote the system of expression, and confer rapidity of execution, provided that the fingers are not elevated at too great a distance from the holes.

A good embouchure on the Clarionett is an object of the greatest importance, as it is the only source from whence a pure and flexible tone can be produced. To obtain this, it is necessary that the mouth-piece be placed about half an inch between the lips, taking particular care that the teeth do not come in contact with the reed. Attention should likewise be paid to the choice of reeds. Too soft a reed produces a thin tone, disagreeable to the ear and void of effect, and in fact destroys the proper tone of the instrument. On the other hand, too hard a reed fatigues the chest, wounds the lips, renders the sound unequal, and occasions the wind to escape at both sides of the mouth-piece, thus diminishing the column of air which should enter the Clarionett.

SCALE FOR A CLARIONETT WITH FIVE KEYS.



1st Key

2d Key

Thumb

1st Fin

2d Fin

3d Fin

4th Fin

5th Key

6th Key

1st Key

Blow moderately for the low notes, and as you ascend the gamut or scale, blow stronger and pinch the reed with the lips gradually.

INSTRUCTIONS FOR THE CLARIONETT.

SCALE FOR A CLARINETT WITH NINE KEYS.



9th Key
8th Key
7th Key
Thumb
1st Fin
2d Fin
6th Key
3d Fin
5th Key
1st Fin
2d Fin
4th Key
3d Fin
4th Fin
3d Key
2d Key
1st Key

The learner will observe that there are two ways of fingering the upper F, F \sharp , G \sharp , and A \sharp . Also, that any note sharpened is the same as the next note above, flatted; thus, A \sharp is the same as B \flat , C \sharp as D \flat , and so on through the scale.

SCALE FOR A CLARIONETT WITH THIRTEEN KEYS.



13th
12th
11th
10th
Thumb

1st Fin.
9th Key.
2d Fin.
8th Key.
3d Fin.
7th Key.

1st Fin.
6th Key.
5th Key.
2d Fin.
4th Key.
3d Fin.

4th Fin.
3d Key.
2d Key.
1st Key.

The 6th key is used with the little finger of the right hand, and produces the same notes as the 5th key.

BEATING TIME.




In the performance of music, correct time is of the utmost importance, and the pupil must beat or mark time with the foot, slightly but promptly, in performing every piece. See examples on page 6, and the following.

BEAT FOUR IN A MEASURE.

BEAT TWO IN A MEASURE.

BEAT THREE IN A MEASURE.

ARTICULATION.

There are three kinds of Articulation, viz. the Slur, marked thus , which connects two or more notes together; the Staccato, marked thus , and the Legato, marked thus . The method of Tongueing is as follows: stop the aperture between the mouth-piece and reed, with the tongue; after which, draw back the tongue so as to allow the wind to pass into the instrument, at the same time pronouncing the syllable "Tu."

The Slur is executed by tongueing the first note. The lips must be contracted slightly, but not too much, as it will have a tendency to smother the sound. — EXAMPLE.

The Staccato should be executed with the greatest exactitude in making the tongue and fingers act together; be careful to raise the finger at the same time that the note is tongued. It is necessary to press the lips, and tongue each note with promptitude and vigor. — Example.

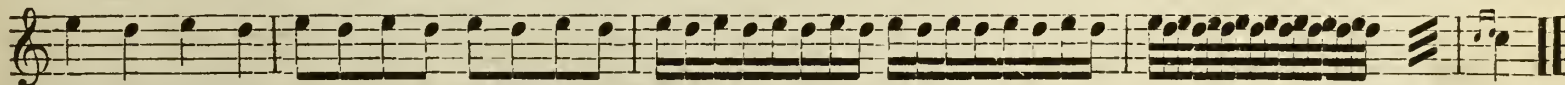
The Legato should be performed with less force, and the notes should be blown with a looser lip, than is used in the foregoing example. — EXAMPLE.



In playing the Clarionett, it is necessary to avoid blowing from the throat or the chest, to supply the wind necessary for the articulations. Those who blow from the throat, cannot execute rapid passages, because in that organ there is not sufficient rapidity of motion to agree with the fingers. Those who play from the chest, fatigue themselves, and are never able to command the tone. The tongue is the only organ that can, by its facility of motion, give the proper articulation and expression to the Clarionett; those who do not use it in playing, produce a cold, thin and monotonous sound, and will not improve much in execution.

INSTRUCTIONS FOR THE SHAKE.

The learner should commence by tonguing the first note, letting the finger act as freely as possible, until a sufficient equality in the fingers is obtained; and then progressively increase the rapidity until the Shake is sufficiently brilliant.



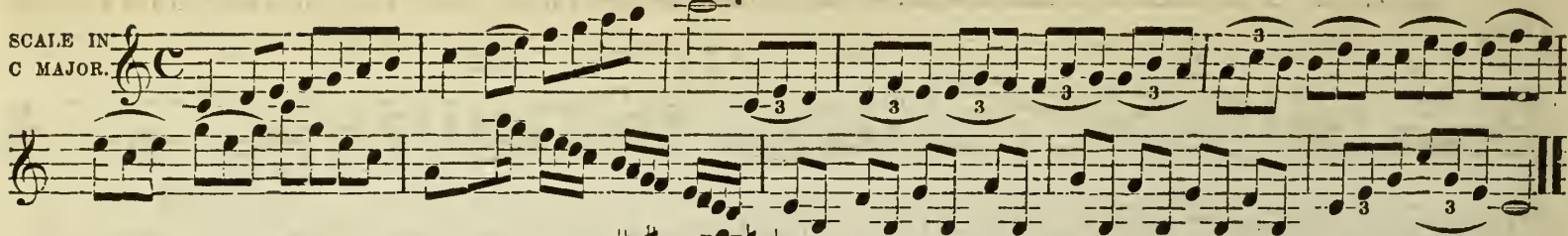
A greater force should be given to the note on which the Shake is made than to any other, which gives it more nerve and equality.



The Shake employed in the following example is called a Close Shake.

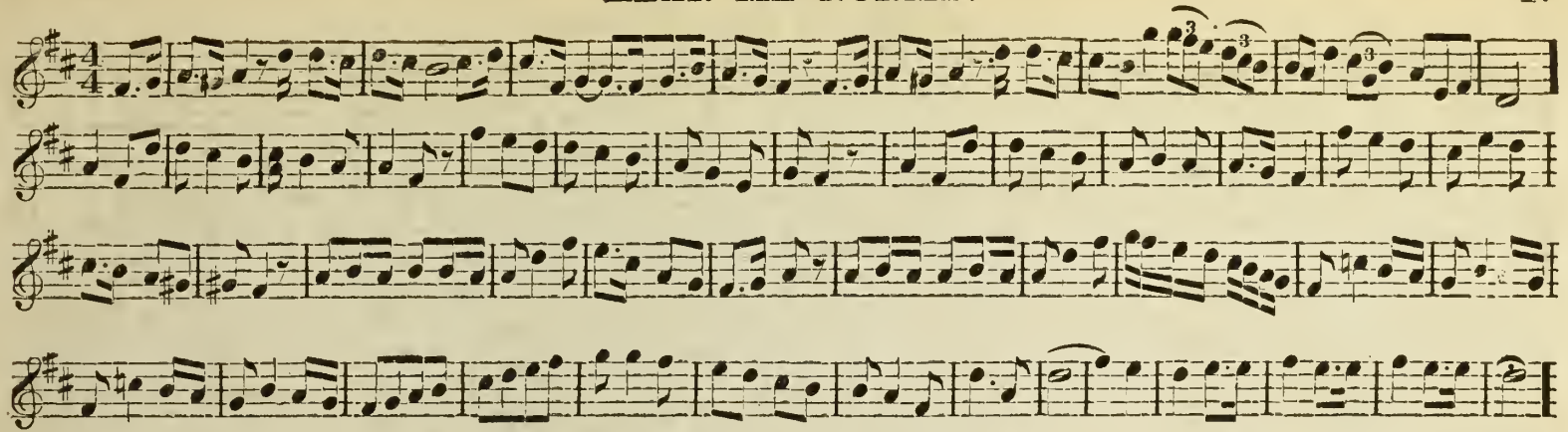


EXERCISES ON THE SCALES.

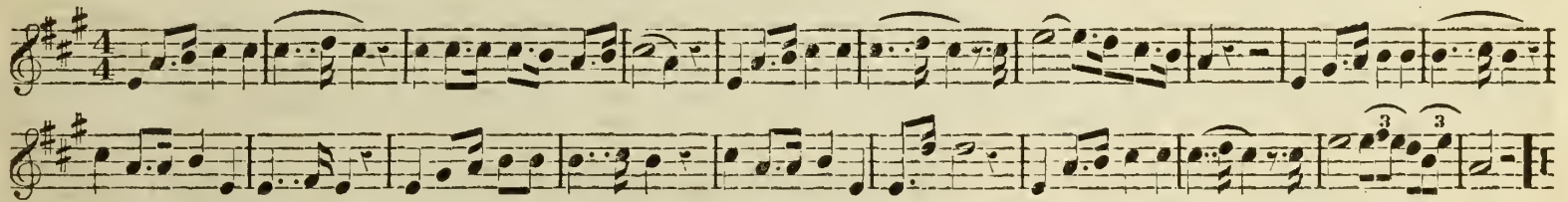
SCALE IN
C MAJOR.SCALE IN
A MINOR.SCALE IN
G MAJOR.SCALE IN
E MINOR.

HEAR ME NORMA.

17



DUET OF LIBERTY.



ROOT, HOG, OR DIE.



ff

p

p dol.

ff

p

ff

1st.

2d.

D.C.

POLKA MAZURKA.

p

ff

D.C.

CALLY POLKA. *

A. DODWORTH.

19

Musical score for "Cally Polka" by A. Dodworth. The score is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the melody, starting with a treble clef and a 'p' (piano) dynamic. The second staff is the accompaniment, starting with a bass clef and a 'f' (forte) dynamic. The third and fourth staves continue the accompaniment. The piece ends with a double bar line and a 'D.C.' (Da Capo) instruction.

THE PEARL POLKA. *

H. KLEBLER.

Musical score for "The Pearl Polka" by H. Klebler. The score is written in 2/4 time with a key signature of one sharp (F-sharp). It consists of four staves. The first staff is the melody, starting with a treble clef and a 'p' (piano) dynamic. The second staff is the accompaniment, starting with a bass clef and a 'f' (forte) dynamic. The third and fourth staves continue the accompaniment. The piece ends with a double bar line and a 'D.C.' (Da Capo) instruction.

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THE RUBY POLKA.*

Four staves of music for 'The Ruby Polka'. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#). It features a melody with dynamic markings *p* and *f*. The second staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*, and a 'D.C.' marking at the end. The third staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*. The fourth staff is in bass clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*.

CRYSTAL SCHOTTISCHE.*

W. BYERLY.

Four staves of music for 'Crystal Schottische'. The first staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*. The second staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*. The third staff is in treble clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*. The fourth staff is in bass clef, 2/4 time, with a key signature of one sharp (F#), featuring a melody with dynamic markings *p* and *f*, and a 'D.C.' marking at the end.

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MUSIDORA POLKA MAZURKA.

A. TALEXY.

21

Four staves of musical notation for the piece 'Musidora Polka Mazurka'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It includes a piano (*p*) dynamic marking and a triplet of eighth notes. The second staff continues the melody with various ornaments and a 'D.C.' (Da Capo) marking at the end. The third staff features a series of eighth-note chords and a repeat sign. The fourth staff concludes the piece with a final cadence and a repeat sign.

THE GARLAND POLKA.

D'ALBERT.

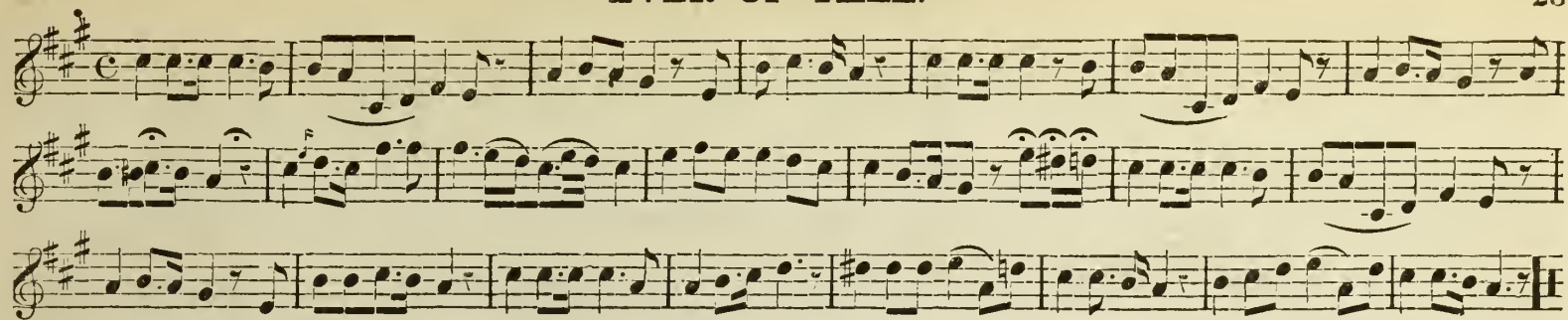
Four staves of musical notation for the piece 'The Garland Polka'. The first staff starts with a treble clef, a key signature of one sharp (F-sharp), and a 2/4 time signature. It includes a forte (*f*) dynamic marking and a 'D.C.' (Da Capo) marking. The second staff continues the melody with a piano (*p*) dynamic marking and a 'D.C.' marking. The third staff features a series of eighth-note chords and a 'D.C.' marking. The fourth staff concludes the piece with a final cadence and a 'D.C.' marking.

CUCKOO POLKA.

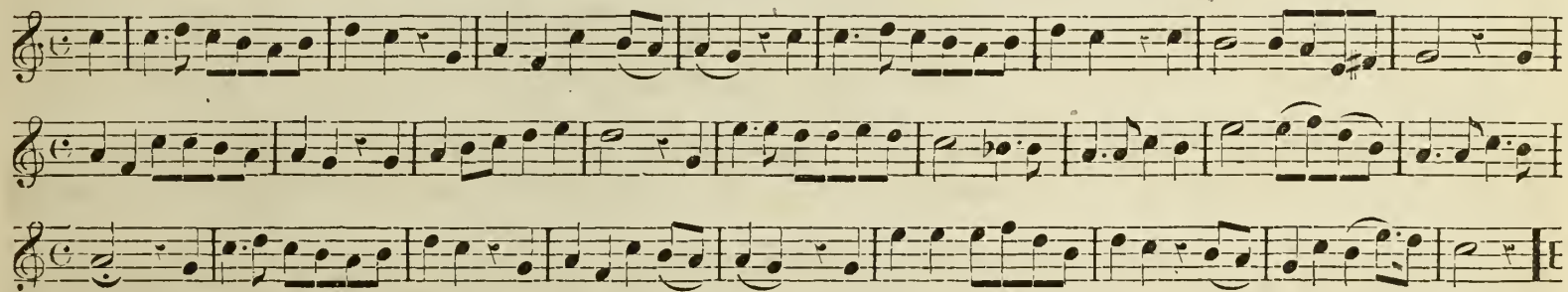
Musical score for "Cuckoo Polka" in 3/4 time, key of D major. The score consists of six staves. The first staff features a melody with notes marked with numbers 1 through 7. The second staff includes dynamic markings *f* and *p*, and the word "Cuckoo" written below the staff. The third staff contains a section marked "D.C." (Da Capo) and includes dynamic markings *f* and *p*. The fourth staff begins with a forte (*f*) dynamic. The fifth and sixth staves continue the melody, with the sixth staff ending with a "D.C." marking.

MY NORMANDY.

Musical score for "My Normandy" in 3/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written across both staves.



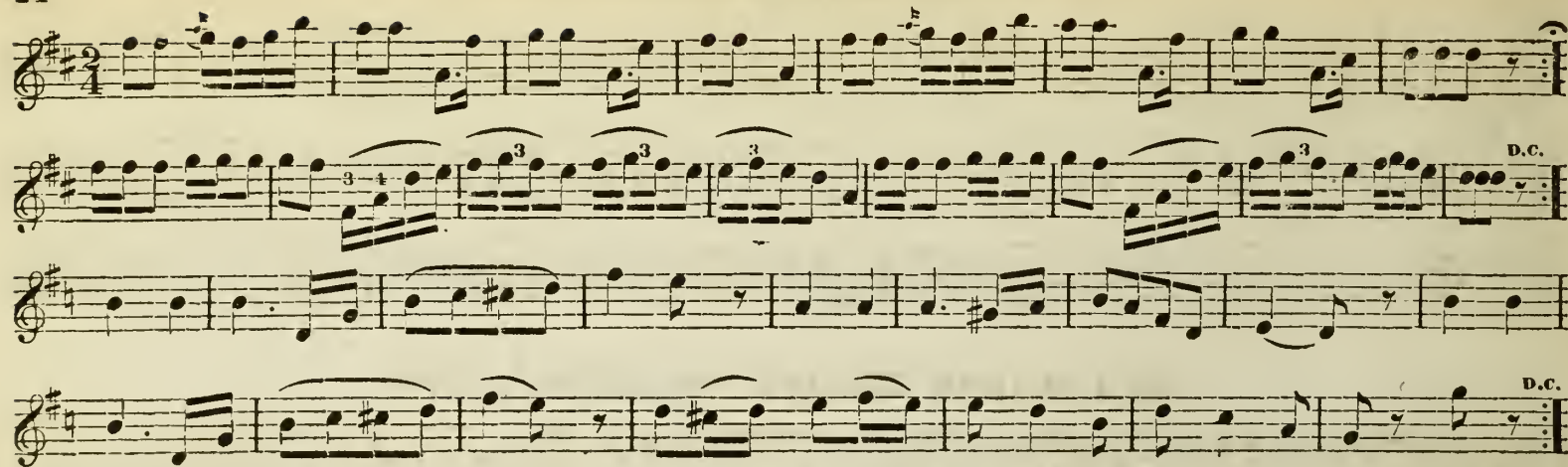
I'M LEAVING THEE IN SORROW, ANNIE.



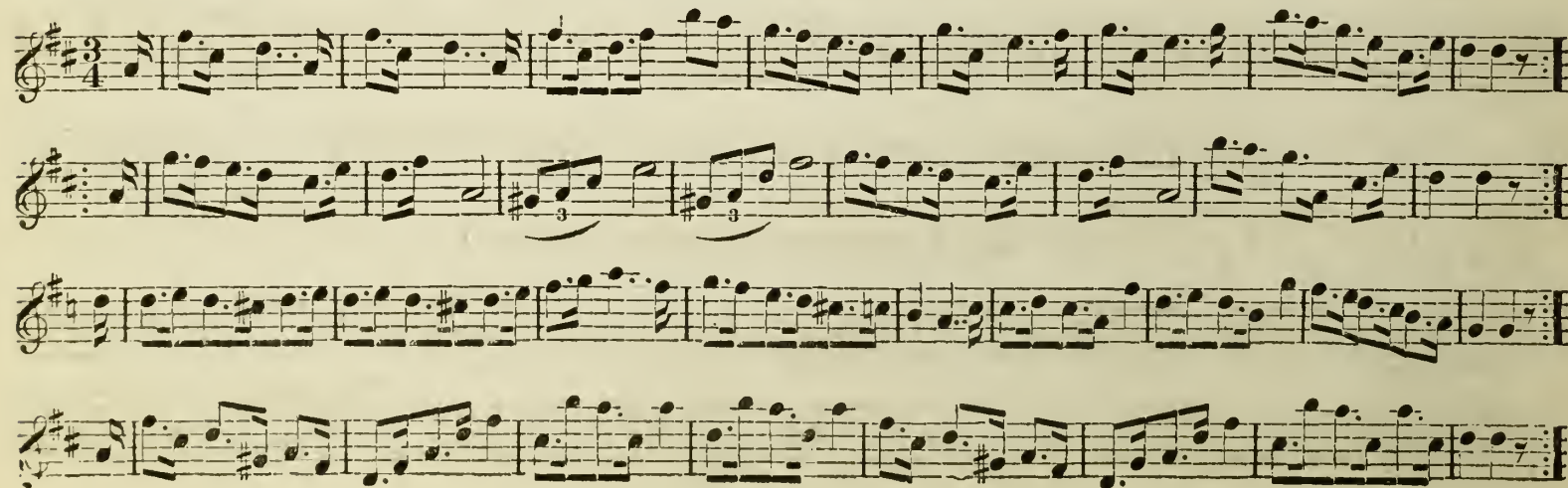
THE MERRY MOUNTAIN MAID.



HAND ORGAN POLKA.

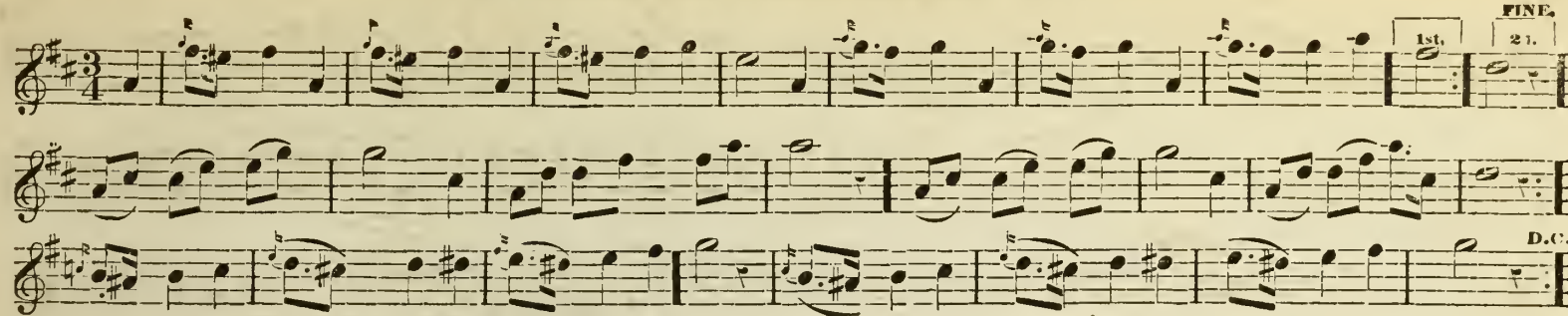


WILLIE MAZURKA.



EVENING STAR VARSOVIENNE.

27

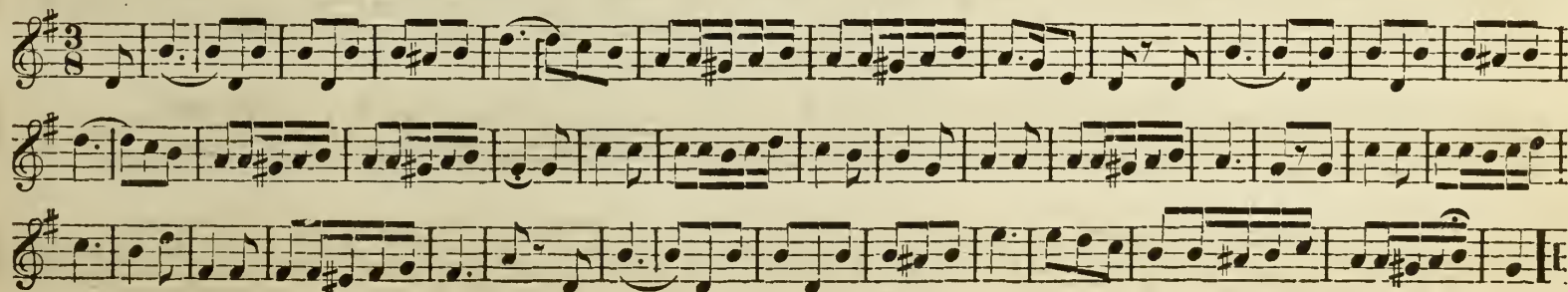


SHE SHINES BEFORE ME LIKE A STAR.



WE'LL LAUGH AND SING ALL CARES AWAY.

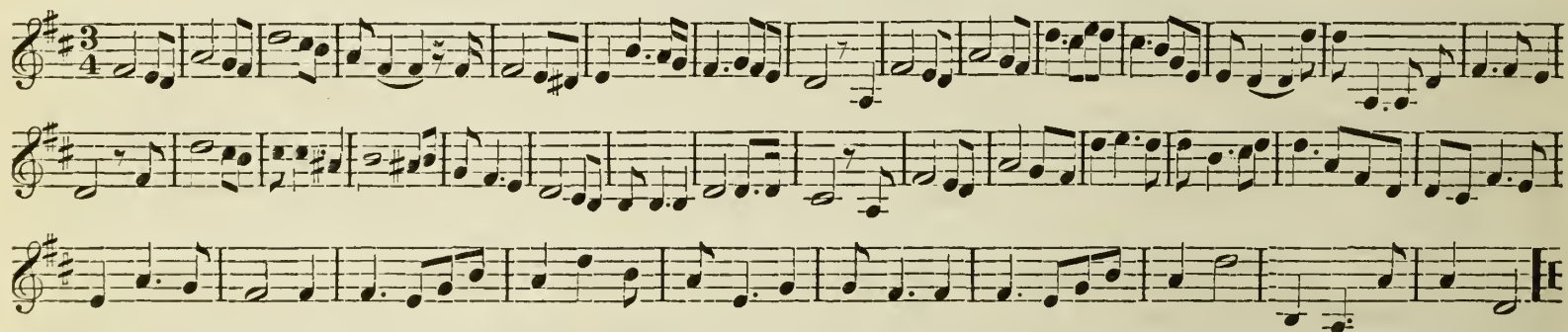
From the Opera of
"TRAVIATA."



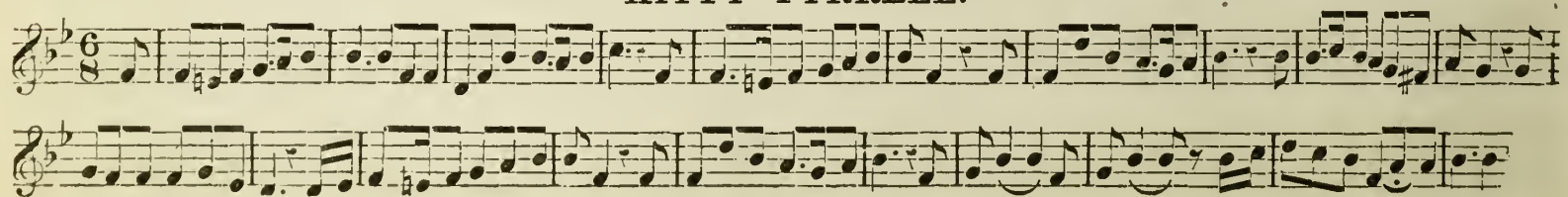
OVER THE RIVER THEY BECKON TO ME.



KATHLEEN MAVOURNEEN.



KITTY TYRRELL.

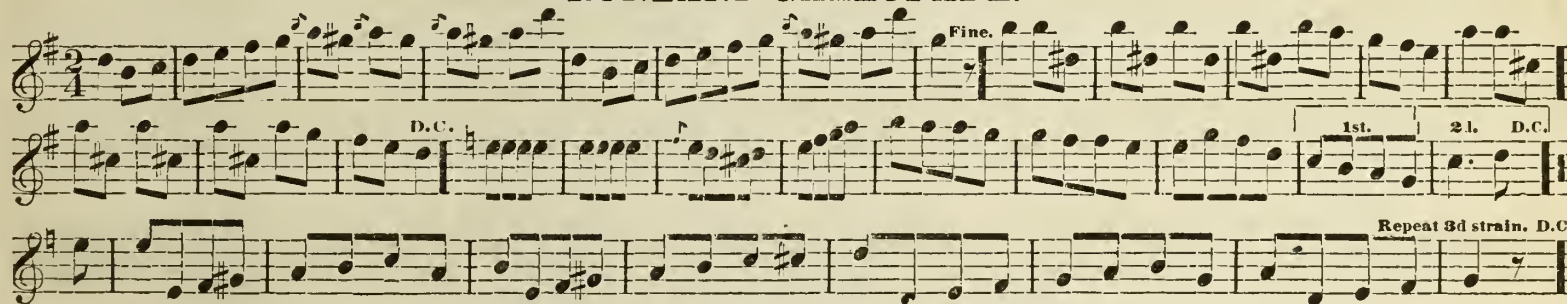


LA COQUETTE SCHOTTISCHE.

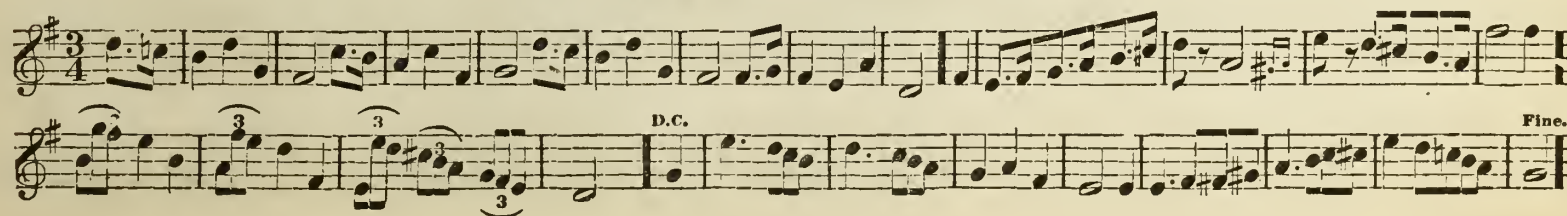
27



RONZANI GALLOPADE.



THE EMPRESS VARSOVIENNE.



OREGON HORNPIPE.



STORM GALLOPADE.

Five staves of music for the Storm Gallopade. The key signature is one sharp (F#) and the time signature is 2/4. The first staff has a 'tr' (trill) marking. The second staff has a 'Fine.' marking. The third staff has a 'D.C.' (Da Capo) marking. The fourth staff has a 'D.C.' (Da Capo) marking. The fifth staff has a 'D.C.' (Da Capo) marking.

LUMPACIUS SCHOTTISCHE.

SILBERMAN.

29

tr tr tr tr

f p

TRIO.

f

DEMOCRAT SCHOTTISCHE.

SILBERMAN.

p f

BODENLAUBE SCHOTTISCHE.

SILBERMAN.

First staff: Melody in G major, 2/4 time, featuring various ornaments and a repeat sign.

Second staff: Piano accompaniment with chords and eighth notes.

Third staff: Melody in G major, 2/4 time, featuring various ornaments and a repeat sign.

Fourth staff: Piano accompaniment with chords and eighth notes.

Key signature: One sharp (F#). Time signature: 2/4.

End of piece: Repeat sign and **D. Capo.**

BLUE BIRD SCHOTTISCHE.

First staff: Melody in B-flat major, 2/4 time, featuring various ornaments and a repeat sign.

Second staff: Piano accompaniment with chords and eighth notes.

Third staff: Melody in B-flat major, 2/4 time, featuring various ornaments and a repeat sign.

Fourth staff: Piano accompaniment with chords and eighth notes.

Key signature: Two flats (B-flat and E-flat). Time signature: 2/4.

End of piece: Repeat sign and **D. Capo.**

FLOWER SCHOTTISCHE

31

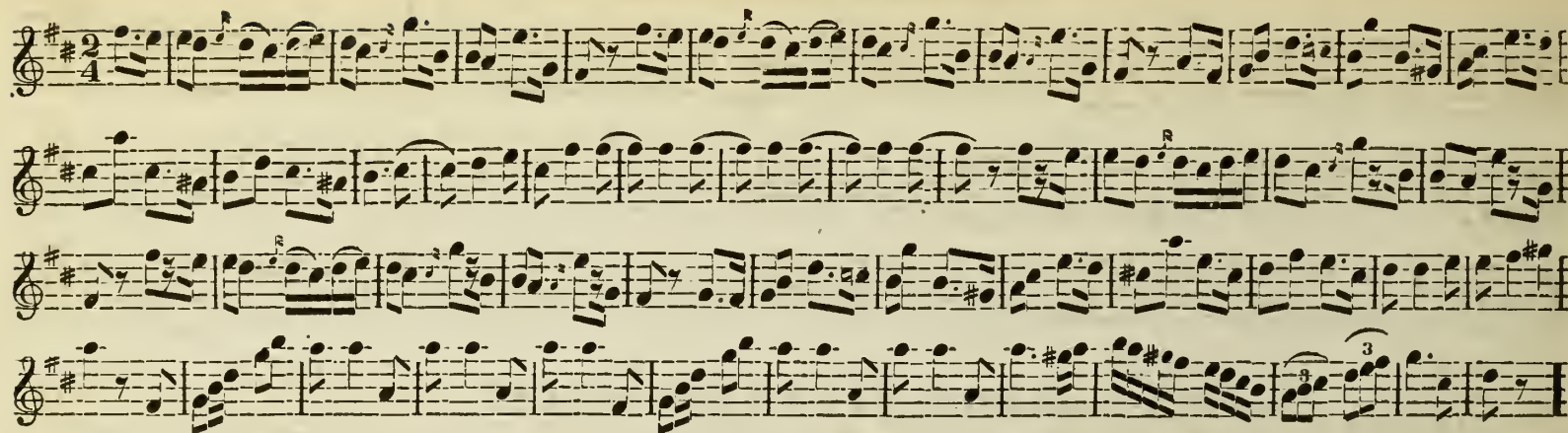


PRINCE OF WALES POLKA.

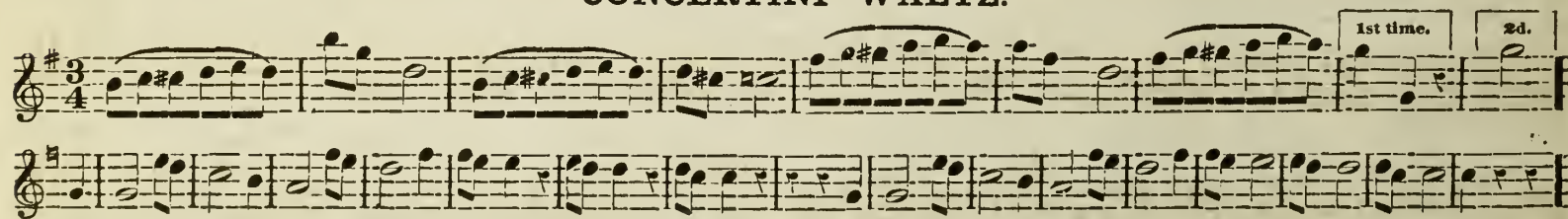


MINTZER'S FAVORITE.

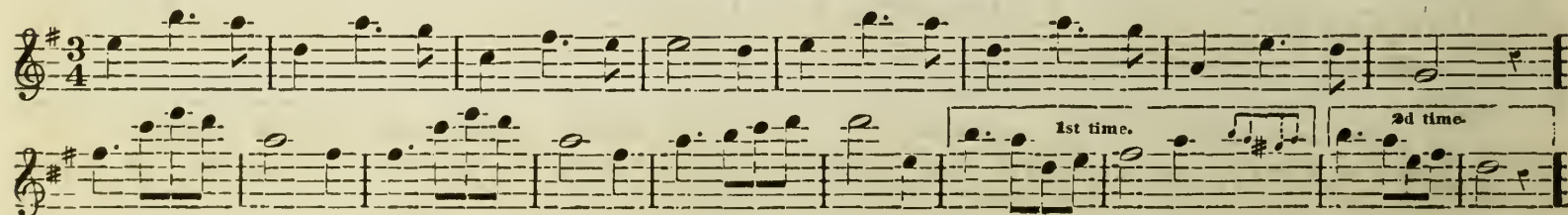




CONCERTINI WALTZ.



TELEGRAPH WALTZ.



LANCERS' QUADRILLES.

33

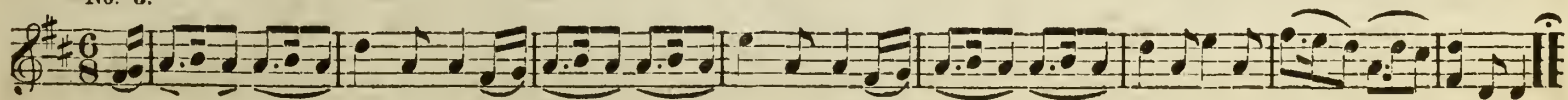
No. 1

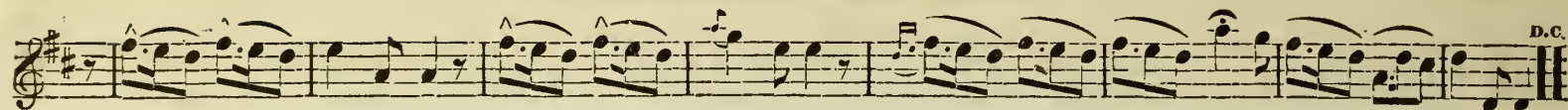


No. 2.

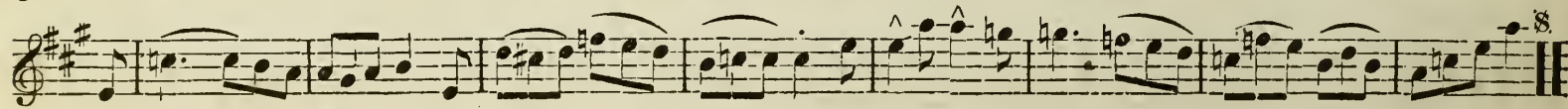
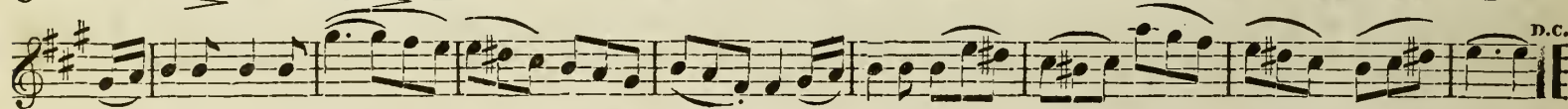
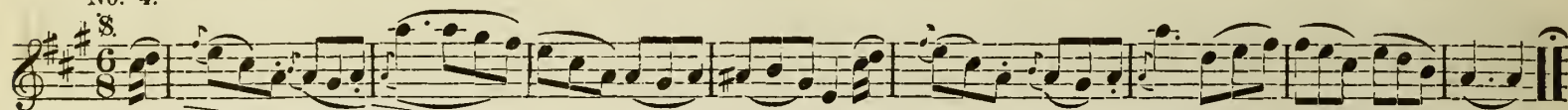


No. 3.

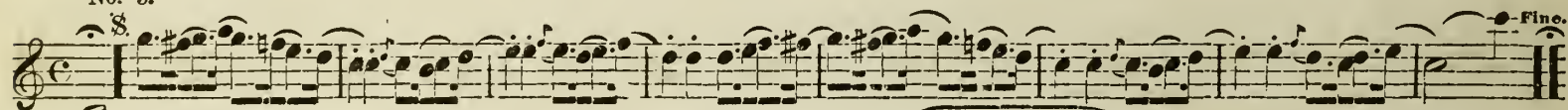




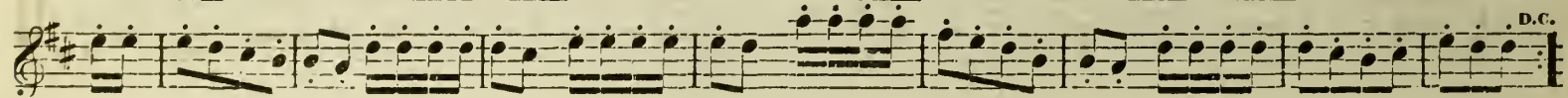
No. 4.



No. 5.



LEONORE POLKA.



QUADRILLE. (Romanoff.)

LIBITZKY

35

No. 1.

First system of music for No. 1, featuring a treble clef, key signature of one sharp (F#), and 6/8 time signature. The music begins with a forte (*f*) dynamic. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Second system of music for No. 1, continuing the melody and accompaniment. It begins with a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

No. 2.

First system of music for No. 2, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The music begins with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

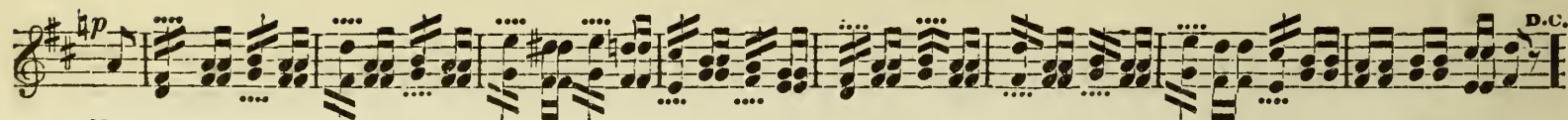
Second system of music for No. 2, continuing the melody and accompaniment. It features triplets in the first staff. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

Third system of music for No. 2, continuing the melody and accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

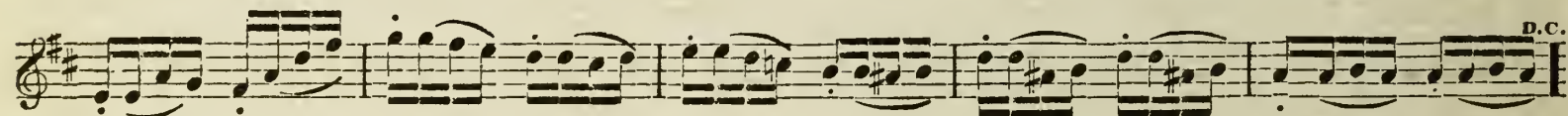
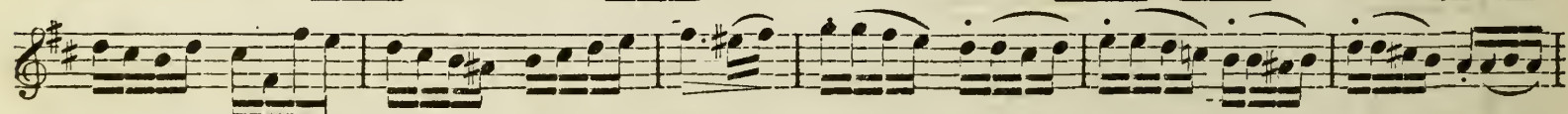
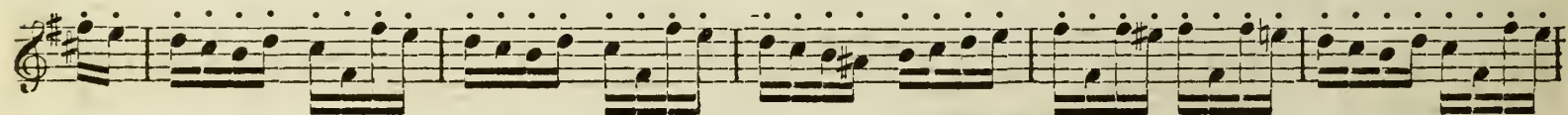
No. 3.

First system of music for No. 3, featuring a treble clef, key signature of one sharp (F#), and 6/8 time signature. The music begins with a forte (*f*) dynamic. The first staff contains the main melody, and the second staff provides a harmonic accompaniment. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).

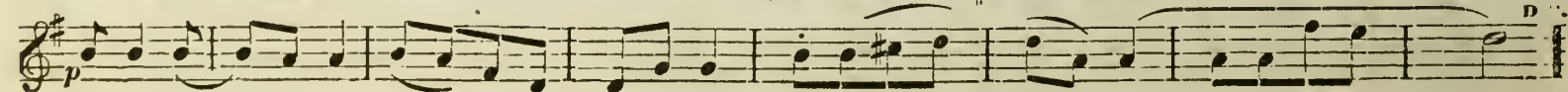
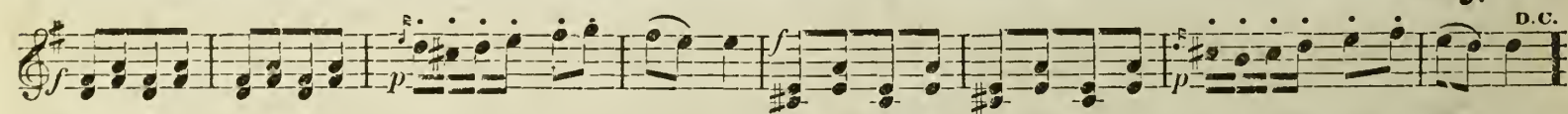
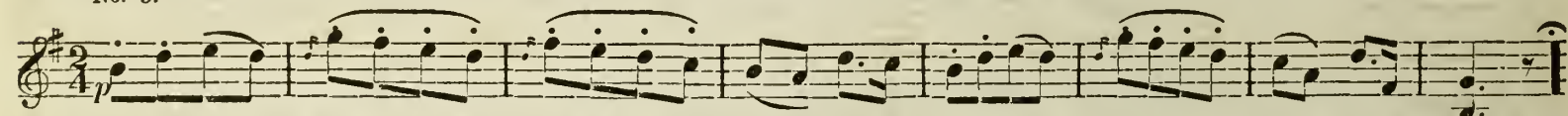
Second system of music for No. 3, continuing the melody and accompaniment. It begins with a piano (*p*) dynamic. The piece concludes with a double bar line and the instruction "D.C." (Da Capo).



No. 4.



No. 5.



QUADRILLE. (Cherubim.)

JOHN. STRAUS. 37

No. 1.

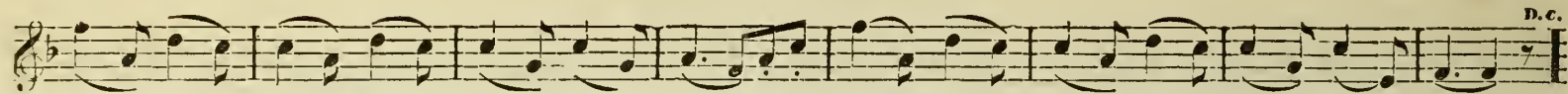
Musical score for No. 1, Quadrille (Cherubim) by John Strauss. The score is in 2/4 time, key of B-flat major. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second and third staves end with a double bar line and the instruction "D.C." (Da Capo).

No. 2.

Musical score for No. 2, Quadrille (Cherubim) by John Strauss. The score is in 2/4 time, key of B-flat major. It consists of three staves. The first staff begins with a piano (*p*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic. The third staff ends with a double bar line and the instruction "D.C." (Da Capo).

No. 3.

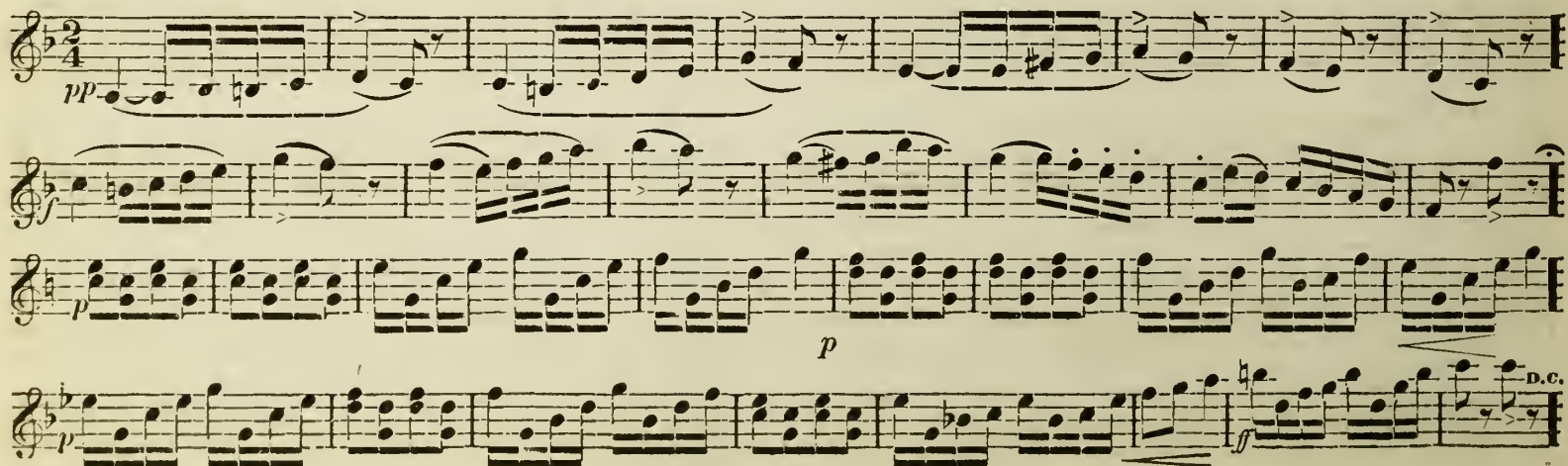
Musical score for No. 3, Quadrille (Cherubim) by John Strauss. The score is in 6/8 time, key of B-flat major. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff begins with a fortissimo (*ff*) dynamic. The second staff ends with a double bar line and the instruction "D.C." (Da Capo).



No. 4.



No. 5.



QUADRILLE. (Martha.)

FLÖTOW.

39

W. 1

mf

D.C.

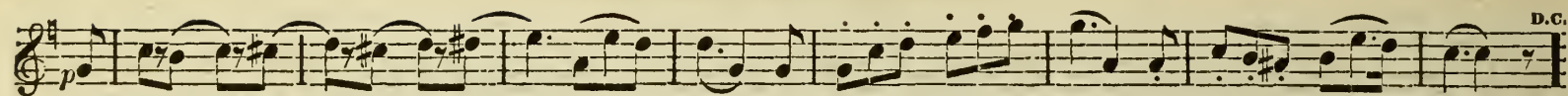
No. 2.

mf

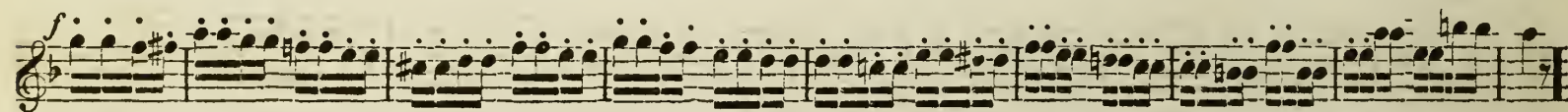
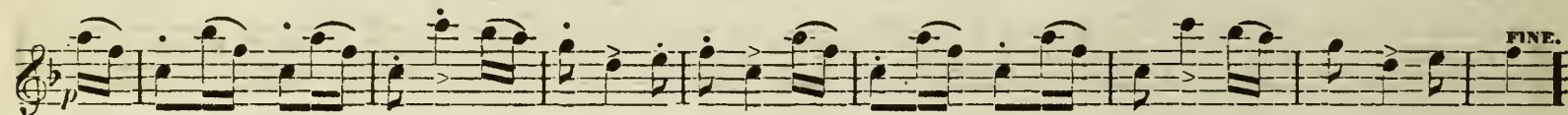
D.C.

No. 3.

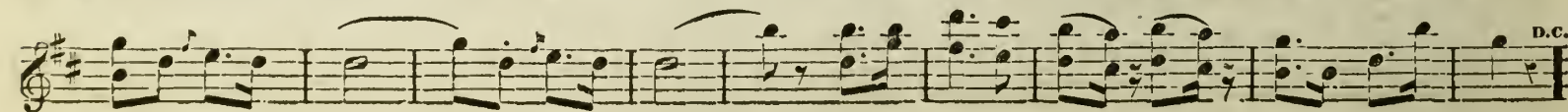
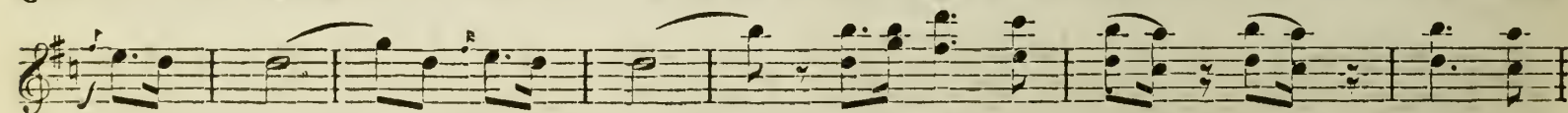
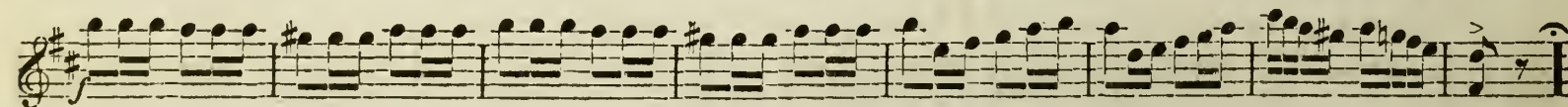
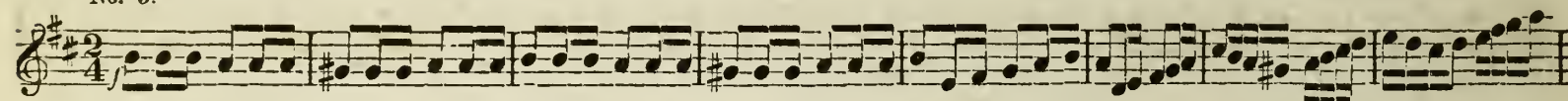
D.C.



No. 4.



No. 5.



POLKA QUADRILLE.

41

No. 1.

First system: Treble clef, 2/4 time, key of D major. The melody starts with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Second system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Third system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Fourth system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Dynamic markings: *p*, *p*, *p*, *p*. Performance instructions: *D.C.*, *D.C.*.

No. 2.

First system: Treble clef, 2/4 time, key of D major. The melody starts with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Second system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Third system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Fourth system: Treble clef, 2/4 time, key of D major. The melody continues with a piano (*p*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Dynamic markings: *p*, *f*, *p*, *p*. Performance instructions: *D.C.*.

No. 3.

First system: Treble clef, 2/4 time, key of D major. The melody starts with a mezzo-forte (*mf*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Second system: Treble clef, 2/4 time, key of D major. The melody continues with a mezzo-forte (*mf*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

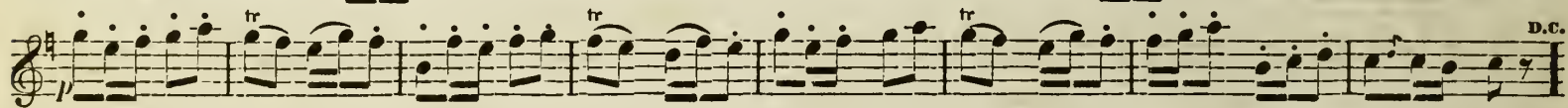
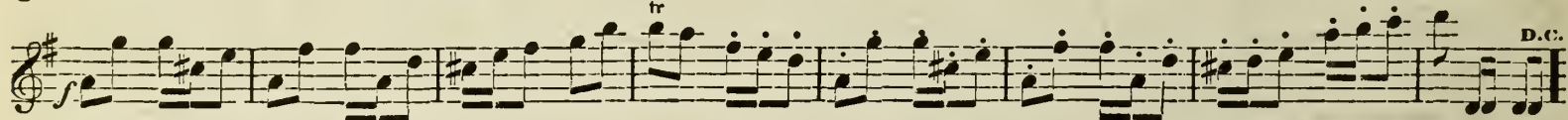
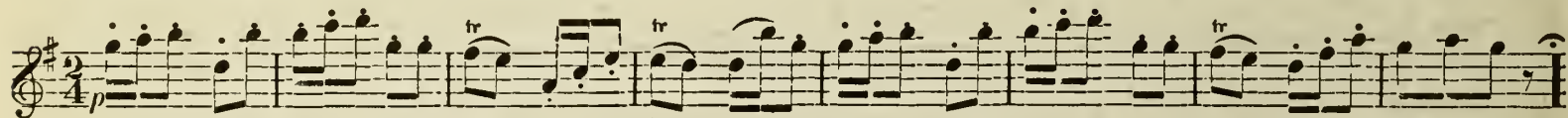
Third system: Treble clef, 2/4 time, key of D major. The melody continues with a mezzo-forte (*mf*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

Fourth system: Treble clef, 2/4 time, key of D major. The melody continues with a mezzo-forte (*mf*) dynamic. The first staff contains the main melody, and the second staff contains a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign.

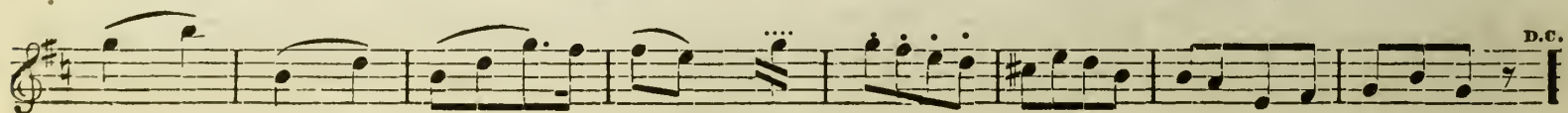
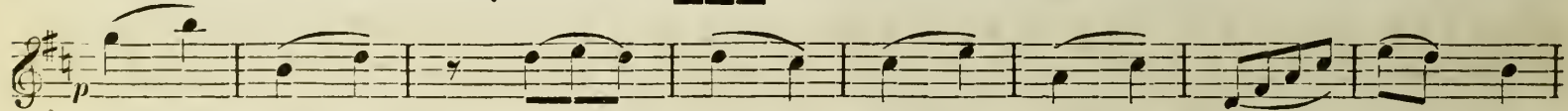
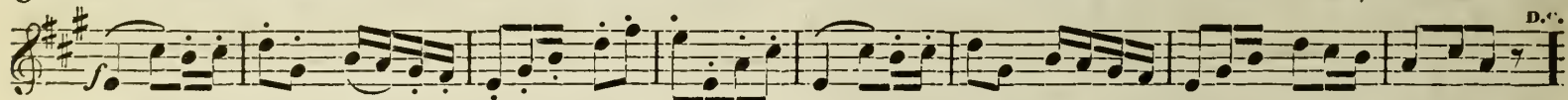
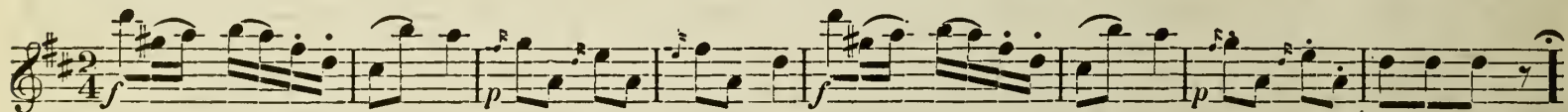
Dynamic markings: *mf*, *mf*, *mf*, *mf*. Performance instructions: *D.C.*.



No. 4.



No. 5.



QUADRILLE. (Children of Haimon.)

JOHN STRAUS. 43

No. 1.

mf

p D.C.

No. 2.

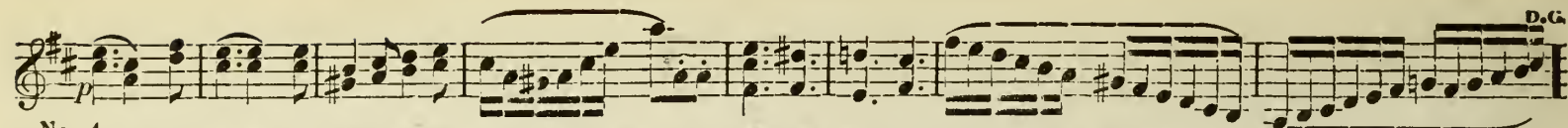
mf

p D.C.

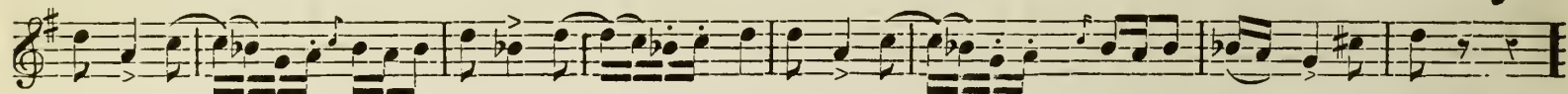
No. 3.

p

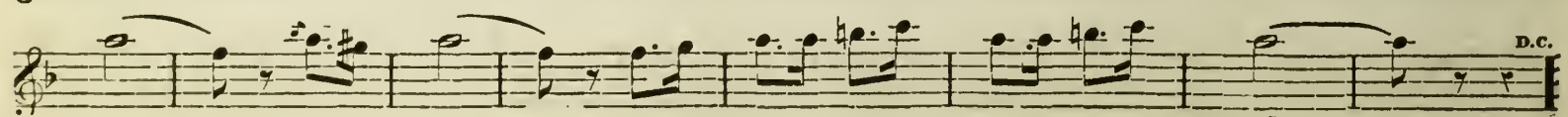
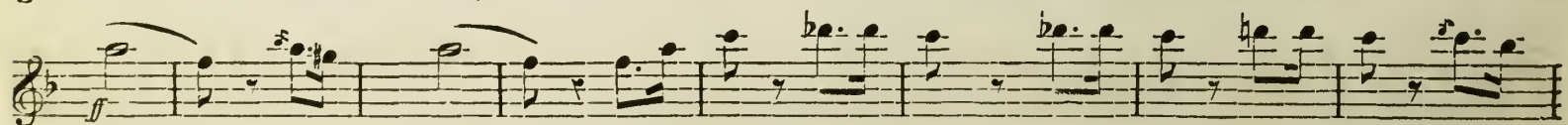
D.C.



No. 4.



No. 5.



QUADRILLE. (Le Reine de Navare.)

DE ALBERT. 45

No. 1

First staff: Treble clef, G major (one sharp), 6/8 time. Melody begins with a quarter note G, followed by eighth notes A, B, and C, then a quarter rest, and continues with a series of eighth and quarter notes.

Second staff: Continuation of the melody from the first staff.

Third staff: Treble clef, G major (one sharp), 6/8 time. Starts with a 'p' (piano) dynamic marking. The melody continues with eighth and quarter notes, ending with a 'D.C.' (Da Capo) instruction.

No. 2.

First staff: Treble clef, G major (one sharp), 2/4 time. Starts with a 'f' (forte) dynamic marking. The melody begins with a quarter note G, followed by eighth notes A, B, and C, then a quarter rest, and continues with a series of eighth and quarter notes, including a triplet of eighth notes.

Second staff: Continuation of the melody from the first staff.

Third staff: Treble clef, G major (one sharp), 2/4 time. Starts with a 'mf' (mezzo-forte) dynamic marking. The melody continues with eighth and quarter notes, ending with a 'D.C.' (Da Capo) instruction.

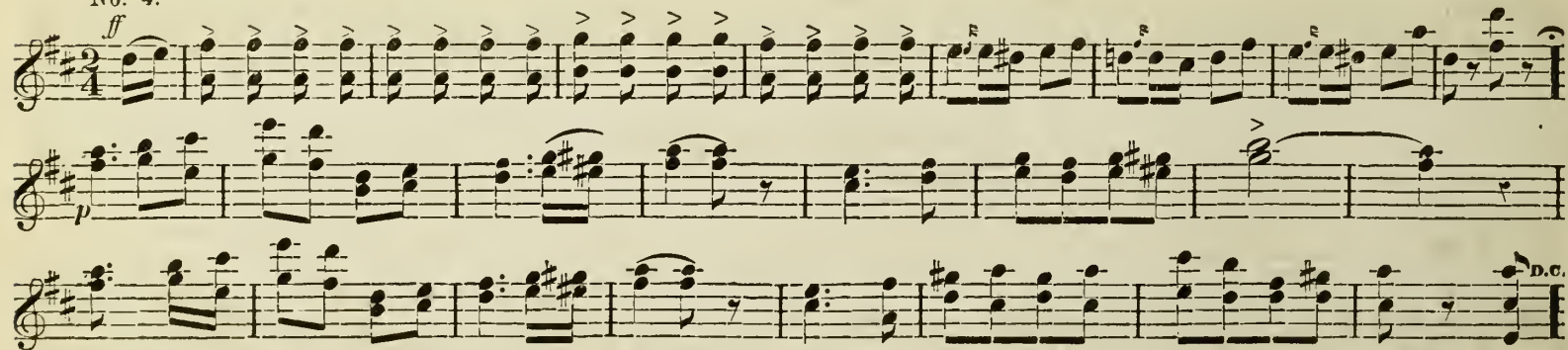
No. 3.

First staff: Treble clef, G major (one sharp), 6/8 time. Starts with a 'f' (forte) dynamic marking. The melody begins with a quarter note G, followed by eighth notes A, B, and C, then a quarter rest, and continues with a series of eighth and quarter notes.

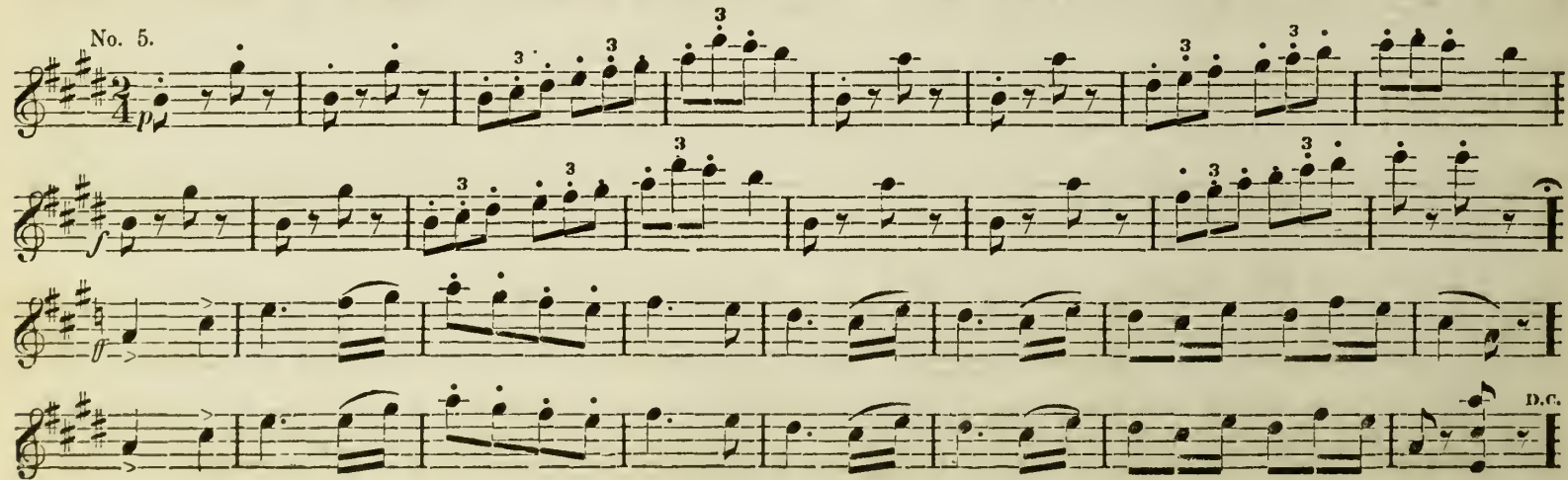
Second staff: Continuation of the melody from the first staff, ending with a 'D.C.' (Da Capo) instruction.



No. 4.



No. 5.



FRED WILSON'S CLOG DANCE.

47



PAPAGENO POLKA.

The musical notation for 'Papageno Polka' consists of six staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic pattern typical of polka music. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The first staff ends with a double bar line, and the second staff continues the melody, also ending with a double bar line. The third staff begins with a 'D.C.' (Da Capo) marking. The fourth staff ends with a double bar line, and the fifth staff continues the melody, also ending with a double bar line. The sixth staff begins with a 'D.C.' marking and ends with a double bar line. The notation also includes a 'FINE' marking at the end of the first staff and a '1st.' and '2d.' marking at the end of the second staff.

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